

Alvin  
Bo Boretz

FINAL DRAFT  
3/11/60

ARMSTRONG      CIRCLE      THEATRE

#82

MARCH 16, 1960

" THE DESPERATE SEASON "

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DIRECTOR:	PAUL BOGART
PRODUCER:	ROBERT COSTELLO
EDITOR:	BARBARA SCHULTZ

- C-8

C A S T

CARL FREMONT. . . . . ALEXANDER SCOURBY  
15 CHERRY AV  
LOUISE FREMONT. . . . . ROSEMARY MURPHY  
220 573  
JULIAN SAMPSON. . . . . JACK BITTNER  
PROF. BRYANT. . . . . RICHARD KENDRICK  
JOE . . . . . RALPH WILLIAMS  
DR. RAND. . . . . PAUL SPARER  
108 E 91 ST  
HARRY WARREN. . . . . HERBERT NELSON  
ASSISTANT MANAGER . . . . . AL CHECCO  
CHAMBERMAID . . . . . LOIS HOLMES  
DOCTOR. . . . . GENE HACKMAN

UNDER FIVE

ALLEN MILLER. . . . . STEPHEN PLUTA  
MARY. . . . .  
RANDALL . . . . . NOAH KEEN  
PUBLISHER . . . . . GORDON PETERS

EXTRA:

GUESTS AT PARTY  
STUDENTS

"THE DESPERATE SEASON"

EDWARDS:

Good evening, everybody, coast to coast. This is Douglas Edwards. Tonight...the story of man's most dangerous enemy. Once every minute ...every day...he attempts to take ~~another~~ <sup>A</sup> human life...and sixty times each day...he succeeds.

In the United States...twenty thousand casualties a year. Elsewhere ...one hundred thousand more. It is a death more cruel than any other ... ~~as in its wake...comes a fear~~ ~~and...that carries through~~ ~~generations.~~

For this relentless killer...is <sup>his own</sup> ~~each~~ ~~victim~~ ~~man himself~~. Taking his own life... in the self murder...of suicide.

DISSOLVE TO: SHOW SHOT

(TABLE TOP. CLOSEUP OF ENVELOPE...  
WITH WORDS: "TO THE POLICE" AND PILL  
BOTTLE)

EDWARDS: (VO)

In just a few moments ...

(SUPER 35mm INST. FILM)

"THE DESPERATE SEASON" ... on  
THE ARMSTRONG CIRCLE THEATRE.

DISS. TO: 35mm INST. FILM

DISS. TO: TAPE COMMERCIAL NO. 1

ACT ONE

FADE UP:

(A.C. LOGO)

DISSOLVE TO:

(ARTWORK: CROWD

AND C.U. PIX OF

FACES)

(SOUND: CROWD

NOISES.)

EDWARDS: (VO)

The wish to die exists in  
every man.

The chance to escape from  
the tyrannies of our own  
lives. In most of us ...  
the wish stays hidden.

For the will to live ...  
is much too strong.

In others ... the need to  
escape ... comes out in  
many ways.

DISSOLVE TO:

(ARTWORK: CAR GOING  
TOO FAST)

(BLACK: SOUND:  
CRASH)

In the impossible ... sense-  
less challenge.

DISSOLVE TO:

(ARTWORK: WHISKEY  
BOTTLE)

EDWARDS: (VO) (Cont'd)

In the slow erosion of a  
man's life.

DISSOLVE TO:

(ARTWORK: SYRINGE  
AND OPEN HEROIN CAP)

In the slavery of addiction.

DISSOLVE TO:

PROFESSOR BRYAN'S  
OFFICE.

(LOUISE W/PROF.  
BRYANT C.L. - X'S R)

But for others ... too many  
others ... in the familiar,  
"normal" places ... there is  
the most tragic escape of  
all.

(PROF. CARL FREMONT,  
W/JOE AND MARY -  
C.R.)

To everyone ... this is a  
man to be admired. A man  
of attainment. Respected.  
Honored by his profession.  
Yet ... within the next  
three weeks ... this man

~~WILL ATTEMPT~~  
~~to take his OWN~~  
~~life.~~

EDWARDS: (VO) (Cont'd)

... will attempt to take his  
own life.

SUPER CREDITS & ROLL

1. THE DESPERATE SEASON
2. WRITTEN BY ALVIN BORETZ
3. PRODUCED BY ROBERT COSTELLO
4. DIRECTED BY PAUL BOGART

EDWARDS: (VO)

Name ... Carl Fremont. Age  
... forty six.

Occupation ... Associate  
Professor of English Literature at a large eastern  
university.

(LOUISE X'S D. TO  
CARL, JOE AND MARY)

For his wife ...

... his students ...

for his colleagues ...  
there is no sign of the  
compulsion that will soon  
appear.

There can be no warning ...  
for the fact is unknown ...  
even to the man who will  
become his own victim.

(BRYANT ENTERS C.L. W/ALLEN MILLER)

CARL:

There he is, Louise. Look at  
him. He's hardly changed.

MARY:

Was he good in class, Professor?

I mean ... could you tell about him even then?

CARL:

Well, not that he'd write a best seller. But Allen Miller wasn't exactly a shy student. He used to announce his future plans at least once a week.

LOUISE:

And you helped him along. He was his protege. He treated him as if he were a football star.

CARL:

I liked him, and I also respected him. Not only his talents but also his capacity to learn. His success gives me a kind of reflected glory.

JOE:

Thanks, Professor for arranging to have us invited today. You're such a good friend of his we thought you wouldn't mind.



CARL:

It's my pleasure, Joe. Comon  
... let's buck the crowd.

MARY:

Professor Bryant's guarding him.

CARL:

He's only my chairman.

(THEY X C.L.)

MILLER:

(TO GUEST C.L.)

Nice to meet you.

BRYANT:

And this is Mrs. Arnold ... new-  
est member of our Board of Trustees.

MILLER:

How do you do, Mrs. Arnold.

CARL:

(TO MILLER)

Hello.

BRYANT:

You remember Professor Fremont.

MILLER:

Of course.

(THEY SHAKE HANDS)

How are you, sir?

CARL:

Well, thank you. It's ... it's  
been a long time.

MILLER:

Yes, it has.

BRYANT:

Allen -- there are some other  
people ...

CARL:

Oh ..., may I introduce two of  
my students. They're in Con-  
temporary Literature. Same class  
you were in. Mary Tyler.

(MARY X'S L. - SHAKES HANDS)

... Joe Newman.

(SHAKES HANDS)

MILLER:

Nice to see you.

BRYANT:

Some other people who are  
anxious to meet you, Allen.  
Excuse us, will you, Carl?

CARL:

Want to stay around? After some  
of these people go ... maybe you  
can really talk to him.

JOE:

No, thank you, sir.

(TO MARY)

We have to get to the bookstore  
before six.

MARY:

Yes, that's right. 'Bye, sir.

JOE:

'Bye, Mr. Fremont.

(JOE AND MARY EXIT)

(CARL X'S C.R. TO TABLE. LOUISE  
TALKING TO GUEST)

LOUISE:

What happened to the genius?

Didn't they meet him?

CARL:

Oh, they met him all right. Only  
the long interview didn't exactly  
materialize.

LOUISE:

What happened?

CARL:

Nothing.

LOUISE:

He wasn't rude, was he?

CARL:

Not at all. It's just that he's reacting like most alumni who come back here. I'm just an old teacher.

LOUISE:

What an awful way to talk about yourself.

CARL:

It's not a complaint. It's a fact. They've given us four years out of their lives ... and that's enough, they feel. They brush by us like forgotten curiosities out of a special past known as the good old days.